

Employing The Concept Of Exoticism In The Interior Spaces Of Shops

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Abstract

When life evolved, concepts changed, and design patterns multiplied, so levels of creativity appeared in the human imagination to destroy everything that is familiar to satisfy his intellectual inclinations. Exoticism in the interior spaces of shops? While the importance of the research contributes to increasing the design intellectual awareness among interior designers and students in the field of interior design, while the current research aims to "determine the concept of exoticism and the resulting applications and aesthetic levels of the elements of interior design. Represented by (shops) implemented for the period from 2015-2019 AD, while the third chapter included research procedures, and finally, the fourth chapter included extracting results and conclusions

Keywords: employment, concept, exoticism, interior spaces, shops

I. Introduction

The concept of exoticism is a concept that differs from the prevailing pattern in designs. Ideas and treatments have evolved and moved away from reality and familiarity. These ideas and treatments presented an aesthetic material with an imaginary horizon for designers in terms of design style, materials, and compositions. The designer must be aware of this concept to come out with exoticism in its achievement and deviate from the usual design. The designer is to create an aesthetic based on Westernization whose concept prevails in today's world, and for this reason the study will reveal the employment of the concept of exoticism in the interior spaces of shops.

The first chapter / the research problem and the need for it

I-1 Research problem:

Contemporary intellectual changes and the accompanying technological and informational revolution led to an undoubted influence on design systems and in an effective manner in connection with what was produced by modern trends and the influence of cultural, intellectual and aesthetic

variables. Exoticism is linked as an influential value in each of the space systems and design relationships, with what it adds to the state of tension, ambiguity, and tension towards designs, as it creates design outputs that bear strangeness in inferring them due to the diversity and complexity of the relationships and the constituent treatments of space. In light of the contemporary developments that impose their requirements on interior design, there was a need to find unfamiliar forms that enjoy formal and objective aesthetics in order to attract the attention of the recipient and motivate him to see what is new in the interior space. Therefore, the need to study this subject and the researchers found it worthy of attention and research. Based on the above, the research problem is determined in the following question: How to employ exoticism in the interior spaces of commercial stores?

1-2 The importance of research:

The importance of the research lies in increasing the design intellectual awareness of designers and students in the field of interior design.

I-3 Research objective:

The current research aims to define the concept of exoticism and the resulting applications and aesthetic levels of interior design elements

I-4 Research Limits:

Objective boundaries: Employing the concept of exoticism in the interior spaces of shops

Spatial borders: shops in the European Union and the United States of America

Temporal boundaries: The research is determined temporally in the period between (2015-2019).

I-5 Terms Definition:

- Recruitment: Lalande defines it as a means to some end. The exercise of any function is a necessary condition for the subsequent emergence of some other functions. Just as the function of an element is the activity that is adapted to it, that which is the reason for the existence of its structure, that which the need for had existed before the element, and had determined the formation or change of the element. The role played by an element is not always the function of that element. An element can have effects and uses that are not its function at all¹.
- **Concept:** Its logical meaning is the sum of the attributes and characteristics that define the topics to which the term applies, with sufficient specificity to distinguish them from other topics²
- **Strangeness:** Strangeness is a kind of imagination associated with fear and loneliness. In short, it appears in some unusual human behavior that is far from the ordinary.³
- **Shop:** It includes deep meanings of pleasure, luxury and promotion, and shops are a result of human activity practiced by man with instinctive motives that go beyond the motives of need and demand to reach unspecified self-motives that may be vague even to the recipient himself

in many cases, and we find that they did not take a fixed path in the definition through The times that passed, but were changing and renewed in accordance with human spatial concepts.⁴

Procedural definition (shop): internal spaces that represent the designer's ideas, emotions, and activities through a set of relevant characteristics that clarify the nature of human interaction with his surroundings in response to one or more of his instincts in a way that the eye has not known before to excite and attract the recipient.

Space: "It is that vast world in which beings, things, and actions are organized, that is, as far as man interacts with time, his interaction is with space, and we can say that human history is the history of interactions with space."⁵

Procedural definition (interior space): The interior space can be defined as the raw material that the interior designer deals with and is the main element in the interior design. The interior space acquires its aesthetic and sensory personality from the elements within its scope.

Chapter two / Theoretical Framework

2-1 The concept of exoticism:

Exoticism is associated with creative thinking in producing forms with a new and unexpected vision, in the sense that they are outside the boundaries of the intellectual environment⁶

2-2 Conceptual approaches to the concept of exoticism:

The concept of exoticism has been associated with several terms, including:

- A. **The legendary:** which is the connection of events with the past, which are linked to the sacred and go back to prehistory, which results from imagining unfamiliar and strange forms.
- B. **The miraculous:** The wondrous: "He is the one who is far from the usual and ordinary arena of things, or

the one who appears above the natural, and he is the one who does not understand naturally, and he is a supernatural world.”

- C. **Al-Kharafi:** It is "events and incentives that are linked to what we are told through work, and the myth aims to highlight the moral significance that it focuses on at its beginning or end on the year animals that represent human roles in speech, and the myth is a story lesson that hides behind simple situations."⁷
- D. **Fantasy:** It is a term from the Greek word FANTASTICOS, which means everything related to the imagination.
- E. **The Ripper:** It is used to denote capabilities that exceed the capabilities of an ordinary person. Accordingly, exoticism has several conceptual approaches that carry the same meaning, including (mythical, miraculous, supernatural, fantasy, and superstitious) used by the designer to clarify his strange design idea.

3-2 The Function of Exoticism

The function is one of the basic tasks that the interior designer must achieve in his design. “The concept of the job is represented by the performance of things made for the purposes for which they were made, and to take forms that suit those purposes and are suitable for their performance.”⁸ The job can be divided into:

- 1- Expressiveness: It is in the symbolism of the form, as the designer presents strange forms that announce their meaning through signs, materials, color, and size⁹
- 2- Performative: In turn, it is divided into two parts: engineering and usability. For engineering, it is concerned with “the relationship of parts and components to each other.” As for usability, it aims to “address considerations related to man and his relationship to space as a whole or one of its components.”
- 3- Aestheticism: It is “a judgment that relies on perceptual intuition when it receives the foreign elements that make up the inner space.”
- 4- The environmental function: There is a correlation between "the type of environment and the human

ability to meet human aesthetic needs and functional requirements.”

3-3 Visual attraction to the exotic: Attraction has a major role in giving design features to the space. Attraction is "a visual stimulation process resulting from energy achieved in the visual field as a result of the constructive relationships existing between its units and its subjective and objective characteristics capable of capturing the recipient's feelings and interest"¹⁰

Interior design is no longer just aesthetics or formal or color excitement of the designer's emotion, but rather aims to address the mind and stimulate the imagination of the recipient by reformulating the elements of interior design according to innovative methods based on arousing surprise in the recipient through innovative design treatments that make the interior space An integrated aesthetic formal system with unfamiliar artistic and intellectual dimensions.

3-3-1 The Form: the form is considered the main element, and new ideas and innovations appeared in the forms of the elements of the interior design, which made it evoke a kind of sense of exoticism by employing the reciprocity of the elements in appearing and disappearing. Some of them appear quite clearly, while others are frightening, which makes the general composition of the building more interesting.”¹¹

3-3-2 Colors:

The color inside the interior spaces is used in a complex and complex way, with different shapes and directions, and its use in an oblique or zigzag manner, or even if it is natural, is not familiar with what is customary, so the interior spaces refer to another perception and seem unfamiliar to the recipient, as what is vague and vague For a person, it is strange at most, and this distortion and deviation in the use of colors in spaces is emanating from the exoticism of the designer in his transition between the sensory and mental worlds. on strange designs”¹²

3-3-3 Lighting:

Light is one of the visual elements of visual attraction and has the ability to achieve the concept of the exotic, "the

aesthetic values generated by it by manipulating the light values of the employed shapes and directing the visual attraction and the resulting performance power."¹³

3-3 Technological Implications for the Interior Space:

Technology is a way of thinking about the use of knowledge, information and skills in order to reach results to satisfy the human need and increase his abilities "Creativity in technology in the internal spaces as a result of its connection with the intellectual and material systems that make up its space structure to represent technology as the creative force in the act of design through its employment by the designer"

¹⁴

2-6 Indicators of the theoretical framework:

- 1- Accordingly, exoticism has several conceptual approaches that bear the same meaning, including (mythical, miraculous, supernatural, fantasy, and superstitious) used by the designer to clarify his design idea.
- 2- The concept of exoticism represents the change that occurs in the composition of shapes, so that they become unfamiliar from what the eye used to see before, and it raises surprise in the recipient when he sees it.
- 3- The function of the exotic depends on combining the functional, performative, aesthetic, expressive and environmental aspects

- 4- Colors have the ability to highlight the contradiction in the size of the interior spaces
- 5- The aesthetics of lighting and its exoticism in the difference in its sizes and multiplicity of colors, as well as the employment of modern exotic shapes in it
- 6- The strangeness of the shapes works on the visual attraction of the recipient by arousing his attention and interaction through the strangeness of the idea and the selection of unfamiliar elements.
- 7- The impact of technology on the interior spaces, including the modern effects it achieves, while preserving the controls of old designs by raising the need.

Chapter Three / Research Procedures

3-1 Research methodology and procedures

Due to the nature of the research study, the two researchers relied on the analytical descriptive approach (content analysis), which is one of the scientific research methods, in order to reveal the pillars on which the concept of exoticism is based and the resulting applications and aesthetic levels of the elements of interior design, and to develop design proposals that address the contexts and formation mechanisms of the concept of exoticism.

3-2 Research community

The research community included a study of the internal spaces represented by (shops) through Table No. (1):-

NO.	Shop Name	The state	Date of Establishment	The date of the last update
1-	Louis Vuitton	France	1954	2015
2-	Bergdorf Goodman	United State	1928	2015
3-	Hackett	London	1983	2019
4-	Fendi	Italia	1925	2015
5-	Hermes	France	1837	2018
6-	Lanvin	France	1909	2019

Table No. (1) shows the research community

3-3 Research Sample:-

Since the study seeks to reveal the requirements for employing the concept of exoticism in the interior design of

the interior spaces (for shops), the selective intentional method was adopted by selecting the research sample in a random (non-probabilistic) manner, and its selection was

adopted according to what serves the objective of the research study.

The models selected as samples within the method of intentional selection:

The first model: Louis Vuitton Store - France 2015

The second model: Bergdorf Goodman Store - USA 2015

These samples were selected according to the following justifications:

1- The selected models were designed in a thoughtful manner due to the level of their exotic interior design.

2- The sample was chosen because of its strange design performance.

3-4 Validity of the research tool:

For the purpose of confirming the validity and comprehensiveness of the analysis tool, as it is one of the most important conditions that must be provided in the tool adopted by any research study. Therefore, the validity of the tool used was verified after completing all the tools of the research study through the researchers' discussion of the analysis axes, and then presenting the analysis axes form to a group of The specialized experts (1) and after expressing their opinions in terms of the validity of the paragraphs and diagnosing what needs to be modified from it, the two researchers identified the axes of the analysis, and after the discussion, the necessary amendments were made to some formulations according to the opinion of the experts on the form, and then it was returned to the experts again, and it was agreed on the validity of its paragraphs by 100% As in Table 2.

Invalid			Valid after modification			Valid			secondary axes	sub axes	NO.
									mythical	Approaches to the concept of exoticism	1-
									miraculous		
									Ripper		
									fantasy		
									superstitious		
									the color	the color Light	2-
									Light		
									bold	bold lighting	
									lighting		
									the shape		

									Sophisticated shapes with new designs	Technology effect	3-
									Evolution in presentation styles		
									Hidden advanced systems		
									performance	Exotic function	4-
									Expressive		
									aesthetic		
									environmental		
									Stirring the act of imagination through excitement and attraction	The effect of strangeness on visual attraction	5-
									A clear vision for designs		
									renewal		

Description and analysis of the research sample models

3-8-1 The first model: the interior space of the Louis Vuitton store – France

3-8-1-2 Analysis of the first model

The concept of exoticism in interior design, which carries the concepts of (mythical, wondrous, supernatural, fantasy, and mythical), we find it has been achieved in the levels of ceiling and wall designs as in Figure (1), while it was relatively achieved in floor designs, and the aesthetic of visual attraction is the formulation of traditional elements and innovation New forms through the interaction between shape, color, and lighting, so we find that they have been achieved in the levels of ceiling, wall, and floor designs, as figure No. (2), (1), and we also see the impact of technology

in the interior space, including the modern effects it achieves, so we find that it has been achieved in the levels of ceiling and wall designs, as in Figure No. (3)

(4) While it was achieved relatively in the designs of the floor, and the function of exoticism was achieved by combining the aesthetic, expressive, usage and engineering aspects, so we find it in the levels of ceiling and wall designs. The floor. While the designer emphasized that the strangeness of the forms that work on the visual attraction of the recipients through the strangeness of the idea and the selection of unfamiliar elements based on non-traditional relationships and moving the act of imagination and addressing the mind and innovation, we find that it has been achieved in the levels of ceiling, wall and floor designs has been achieved in Figure (4),(3).



FIG.(1)



FIG.(2)



FIG (3)^{2,3}



FIG (4)

3-8-2 The second model: the internal space of the Bergdorf Goodman-New York shop

3-8-1-2 Analysis of the second model

The concept of exoticism in interior design, which carries the concepts of (mythical, wondrous, supernatural, fantasy and fabulous) we find it has been achieved in the levels of ceiling, wall and floor designs as in Figure (5), (7), and the aesthetic of visual attraction by formulating traditional elements and creating new forms Through the interaction between shape, color and lighting, we find that it has been achieved in the levels of ceiling, wall and floor designs as Figure No. (6) and (5). (7), (8) while it was achieved relatively in floor designs, and the function of exoticism has been achieved by combining the aesthetic, expressive, utilitarian and engineering aspects.

We find it in the levels of ceiling and wall designs that have been achieved in Figure No. (7) and (6), while their achievement was relatively in the floor designs. While the designer emphasized that the exotic shapes that work on the visual attraction of the recipients through the strangeness of the idea and the selection of unfamiliar elements based on Non-traditional relationships, moving imagination, addressing the mind and renewal, we find that they have been achieved in the levels of ceiling, wall and floor designs have been achieved in Figure (5), (7), (8).



Fig(5)



Fig (6)



Fig (7)



Fig(8)

The second model is the interior space of the Bergdorf Goodman store - New York⁴.

4-1 Results:

- 1- It has been shown that the concept of the exotic in interior design, which carries the concepts of (mythical, wondrous, supernatural, fantasy and superstitious) we find it has been achieved in the levels of ceiling and wall designs while it was relatively achieved in the floor designs in the first model, while in the second model we find it has been achieved in Levels of ceiling, wall and floor designs.
- 2- The aesthetic of visual attraction emerged by formulating traditional elements and creating new forms through the interaction between shape, color and lighting. We find that it has been achieved in the levels of ceiling, wall and floor designs in the first and second models.
- 3- We see the impact of technology on the interior space with the modern effects it achieves, so we find that it has been achieved in the levels of ceiling and wall designs, while it was relatively achieved in the floor designs in both the first and second models.
- 4- The interior designer relied on achieving the function of exoticism by combining the aesthetic, expressive, utilitarian and engineering aspects, so we find it achieved in the levels of ceiling and wall designs, while it was relatively achieved in the floor designs in both the first and second models.
- 5- The designer emphasized that the strangeness of the forms that work on the visual attraction of the recipients through the strangeness of the idea and the selection of unfamiliar elements based on unconventional relationships and moving the act of imagination and

addressing the mind and innovation, we find that it has been achieved in the levels of ceiling, wall and floor designs in both the first and second models.

4-2 Conclusions:

Conclusions emerged to clarify the employment of the concept of exoticism in the interior spaces of commercial stores, as follows:

- 1- The work of the exotic is based on organizing the design elements with new and unconventional relationships, as well as it depends on changing the familiar view in the designs of interior spaces to achieve an exotic vision.
- 2- The designer relied on the exotic style through the use of overlapping, distorted and abstract shapes of varying sizes in the design of the interior spaces without canceling the aesthetic and expressive aspect of it.
- 3- The designer relied on the fact that exoticism depends on combining the functional, performance, aesthetic, expressive and environmental aspects in a way that shows compatibility with the requirements and needs of the recipient.
- 4- The concept of exoticism is based on making things unfamiliar (strange), to prolong the difficulty of perception and the time it takes.
- 5- The interior designer relied on the exotic shape through the design with traditional shapes that were reformulated in a new style to attract us as recipients.
- 6- The designer relied on the effect of visual attraction on non-traditional relationships by arousing his attention

and interaction through the strangeness of the idea and the selection of unfamiliar elements.

- 7- The designer relied on exoticism to transcend the authority of the ordinary without obeying or restricting his ideas, i.e. individuality appeared by showing forms

of exotic designs through the interaction between shape, color and texture... to raise amazement among the recipient to motivate him towards a specific scene.

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